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in blissful ignorance of phonetic laws, would fain believe the name to be a curiosum produced by melting together two Latin words: "ce camp curieux, nommé Canada, peut-être de castra Danorum, camp des Danois"; a third statement by writers already referred to (col. 328)⁴⁶ would settle the question at once, could we depend on it: "Audessus de Fécamp la pointe de coteau est appelée de temps immémorial Canada." No authority is cited in support of this extraordinary assertion: it may be the tradition, but it does not help us in settling the very important question as to whether the name Canada was actually known in France before the discovery of the St. Lawrence by the French. Should the local history of any one of the many places now bearing this name show it to have existed in France antecedent to this date, it will be conclusive evidence of its European origin, outside of the considerations presented above. Whether such proof can be adduced or not, I hope to be able to state on another occasion.

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SALLY IN OUR ALLEY AND A GERMAN STUDENT-SONG.

Some time ago (MOD. LANG. NOTES, vol. II, p. 103 f.) DR. GOEBEL advanced a theory on the probable source of GOETHE'S 'Goldschmiedsgesell,' which, though strong enough in itself to win approval, was soon confirmed by the further discovery of PROF. GEIGER (ib. p. 234).

Upon reading DR. GOEBEL'S article I at once suspected a resemblance between CAREY'S poem and a song that is sung by German students, 'Lore am Thore;' but not having a *Commersbuch* at hand, I was obliged to defer a comparison of the poems to test the value of my new impression. I am now, after a close examination of the song, persuaded that it too must be referred to 'Sally in Our Alley' as its source. I shall give the text of the song, so that the three compositions may be easily compared.

⁴⁶Encyclop die des gens du Monde, vol. V, p. 593.

LORE AM THORE.

Von allen den Mädchen so blink und so blank
Gefällt mir am besten die Lore;
Von allen den Winkeln und Gässchen der Stadt
Gefällt mir's im Winkel am Thore.
Der Meister der schmunzelt, als hab' er Verdacht,
Als hab' er Verdacht auf die Lore;
Sie ist mein Gedanke bei Tag und bei Nacht
Und wohnt im Winkel am Thore.

Und kommt sie getrippelt das Gässchen hinab,
So wird mir ganz schwül vor den Augen;
Und hör' ich von Weitem ihr leises Klipp, Klapp.
Kein Nier' oder Band will mehr taugen.
Die Damen bei Hofe, so sehr sie sich zier'n,
Sie gleichen doch nicht meiner Lore;
Sie ist mein Gedanke bei Tag und bei Nacht
Und wohnt im Winkel am Thore.

Und kommet die liebe Weihnacht heran,
Und strotzt mir das Geld in der Westen,
Das Geld, das die Mutter zum Rock mir gesandt,
Ich geb's ihr, bei ihr ist's am besten;
Und würden mir Schätze vom Teufel gebracht
Ich trüge sie alle zur Lore;
Sie ist mein Gedanke bei Tag und bei Nacht
Und wohnt im Winkel am Thore.

Und kommet nun endlich auch Pfingsten heran,
Nach Handwerksgebrauch müsst' ich wandern;
Dann werd' ich jedoch für mein eigenes Geld
Hier Bürger und Meister trotz Andern.
Dann werde ich Meister in dieser Stadt,
Frau Meisterin wird meine Lore;
Dann geht es Juchheissa! bei Tag und bei Nacht,
Doch nicht mehr im Winkel am Thore.

The meter, form of the strophe, and the refrain are strictly preserved. Some passages are close translations; in others there is considerable deviation from the original. The adaptation to a student-song has led to the omission of some verses that savor too much of the apprentice, and one verse was afterwards added to give to the 'Gesellenlied' still more the tone of a 'Burschenlied.' I quote the beginning from memory:

Und hab' ich's Examen bestanden mit Ehr,
Darf frei dann wählen und klären,
Dann nenne sie keiner Studentenbraut mehr,
Sonst soll er die Klinge verspüren.

I have not been able to discover anything relating to the age of the song or to its history at the German universities. I have only heard it sung at Jena, but should not like to lay too much stress on my observation, as it is well known how easily such songs, even those of only local interest, find their way to other universities. It is however no wild hypothesis

to suppose that CAREY'S ballad was brought to Jena—a University greatly favored by foreigners—by English students or travellers, and that it there found an early translator.

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*A TRADITIONALLY MISTRANSLATED
PASSAGE IN DON QUIJOTE.*

In the third chapter, Part I, of Don Quijote, the inn-keeper explains to his incredulous guest that "todas los caballeros andantes (de que tantos libros estan llenos y *atestados*) llevaban bien herradas las bolsas," etc. In endeavoring to make clear to myself the import and etymology of the word *atestados*, as here employed—and it should be remarked that the text of the original passage is well established and unvarying—I find that all the translators on whose works I can lay my hand have either passed the word over in silence or else have rendered it as the past participle of *atestar* 'to attest,' used as a participial adjective with active force, in the sense of 'authentic,' 'unimpeachable.'

The translations which I have been able to consult are: Motteux's, of which the first edition appeared in 1712; Jarvis's, first edition 1742; Florian's (in French), 1790; Duffield's 1881; and Ormsby's, 1885. For the words in parenthesis, Motteux (London 1743, vol. 1, p. 20) gives: "of whom so many Histories are full;" Jarvis (London 1801, vol. 1, p. 22): "of whose actions there are such authentic histories;" Florian omits the entire parenthesis; Duffield (vol. 1, p. 33) translates: "of whose deeds so many books were filled and bore witness;" and finally, Ormsby (vol. 1, p. 126): "about whom there were so many full and unimpeachable books."

The two latest translators, who have worked in the spirit of modern accuracy and scholarship, are especially to be deferred to, and in a general way their rendering of the passage is doubtless grammatically not impossible (though conspicuously unwarranted is Ormsby's construing of *llenos* and *atestados* attributively rather than predicatively); yet it is

evident that *atestados* is here the passive participle of *atestar* 'to fill to the brim,' 'to cram,' so that to preserve Cervantes' favorite mode of using synonymous adjectives in pairs, without regard to their strict construction, the parenthesis should read: "of whom so many books are full and replete," or, in more idiomatic English, "full to overflowing."

A more interesting inquiry is that concerning the origin of Sp. *atestar*, used in this sense. The only other Romance language in which the word seems to occur is the Portuguese, and to this closely related idiom we must have recourse for the explanation of it, since the noun *testo* (from Lat. TESTUM or TESTU 'lid'), to which the verb is to be referred, has not survived in Spanish (though preserved in Fr. *têt*, It. *testo*). In Moraes' Portuguese Dictionary, under *atestar*, is given the definition: "Encher até ao testo, até acima;" and the word *testo* is defined (s. v.) as "tampa de barro da panela que vao ao lume." In Spanish, one of the special meanings, which may nevertheless be regarded as approaching the primary one, happily supports this etymology. It is thus given in Bouret's Spanish Dictionary (s. v.): "Rellenar, rehenchir las cubas de vino, quando despues de haber cocido y mermado, se les echa otra porcion competente para que estén llenas."

The occurrence of the term *caballero andante* in the passage above quoted makes this an appropriate occasion for calling attention to a commonplace of Romance etymology which has escaped the notice of PROFESSOR SKEAT. In his Etymological Dictionary, he connects the word *errant*, of the phrase *knight errant*, with the Lat. ERRARE 'to err, wander.' The oldest form of the French verb from which comes *errant* in this combination, is *edrer* (later *errer*), and derives from Low Latin ITERARE (from ITER) 'to journey.' This word is connected with Old and Mod. Fr. *erre* (e. g., *marcher sur les erres* de quelqu'un), and with Eng. *eyre* 'circuit' (which, by the way, PROF. SKEAT derives correctly from Lat. ITER) and accordingly is not to be confounded with Fr. *errer*=Lat. ERRARE. Sp. *caballero andante* falls into line with this explanation.

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